



Research Indaba* I7

SCHOOL OF ARCHITECTURE AND DESIGN

UNIVERSITY OF LINCOLN

BOOK OF ABSTRACTS

16 MARCH 2017



* Indaba is an isiZulu word for a community meeting.

Research Indaba'17

From Research to Design, and
the Quest for a Better World

School of Architecture and Design
College of Arts
University of Lincoln
March 2017

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Themes:
Applied Research & Creative Disciplines
Sustainable Built Environment
Cultural Discourses & Narratives

ISBN No: 978-1-86050-252-1





Contents

From Research to Design, and the Quest for a Better World (Introduction to Indaba 17)	I	Prof Glen Mills, Head of School, University of Lincoln
Keynote Speaker – Biography	2	Prof Anne Boddington, University of Brighton
Keynote Speaker – Biography	3	Dr Yeoryia Manolopoulou, Bartlett School, UCL
“Radically Careful and Carefully Radical” A title is borrowed from Bruno Latour	5	Prof Anne Boddington, University of Brighton
Critical Projections	7	Dr Yeoryia Manolopoulou, Bartlett School, UCL
An Assessment of a Flood Risk Management Stakeholder Framework in East Lindsey	8	Adesina, Monisola
The Enhancement of Architectural Presentation by using the Latest Computer Graphics Technology	9	Al Atrash, Saif
Optimization of Energy Use for Heating and Cooling for Occupant's Satisfaction and Facing Fuel Poverty, Energy Insecurity and Climate Change the case of Hebron, Palestine	10	Alqadi, Shireen Bader
Methodology Discussion of the Extraction and Analysis of Pilot Phase Data to Generate Multi-Configuration Household Behavioural Profiles	11	Aly, Abdelrahman
Street Fashion Show	13	Bramston, Dave & Jang, Miyoung
Density, Energy and Metabolism of a Proposed Smart City	15	Byrd, Hugh



Degree Show Panel: Conner Roberstson
Level 3: Graphic Design 2015

‘Like Satires of Creation, we Move North, Gazing at Europe and
Brazing the Dazzling Sahara Sun’: Diasporic Imagination and
Heritage in the Era of Mass Migration

17 Catalani, Anna

Curating and Designing an Inclusive, Multi-Sensory Non-Permanent
Exhibition for Visitors with Sight Loss at the National Centre
for Craft & Design

19 Chick, Anne

The Mania of the Kaleidoscope

21 Correia, Dawn

Post-Conflict, Cultural Heritage and Regional Development

23 Dechelle, Arnaud

From E to Eco: A Home From the Past with a Sustainable Future?
Renovating & Retro-fitting a 17th Century Building

25 Donovan, Emma

“Rebuilding Communities for Resilient and Sustainable Urban
Development (RCRSUD): Eco-Cities” with Reference
to Aswan, Egypt

27 Elnokaly, Amira

Lost in Translation – a Lincoln and New York Design Collaboration

29 Elvin, Trevor

Teaching Architectural Professional Practice in China – a New Frontier

31 Farrell, Edward

A Narrow Truth

33 Gatfield, Rowan

The Sustainability of Interaction within the Coastal
Environment, Through the Lens of a Wave

35 Goffin, Jeremy

The Indigenous House in a Post-Colonial City:
a Case Study of Zaria

36 Ibrahim, Abdullah

Cooperation Between Academia and Practitioners as a Model for
Developing Socially and Sustainably Relevant Local Architecture

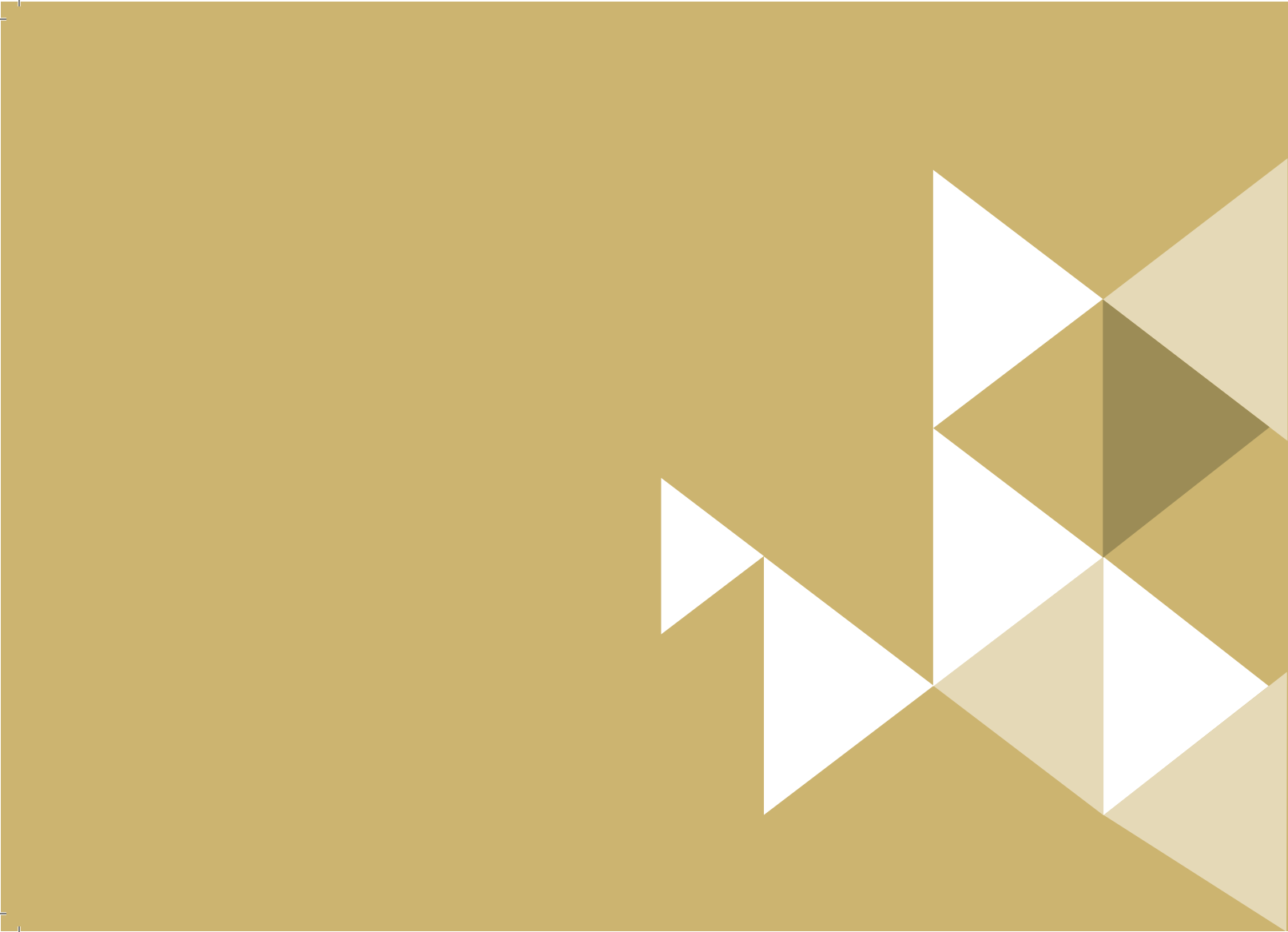
37 Kołakowski, Marcin & Allarakhia, Munir
& Alesiute, Paulina

Diasporic Reflections: the Mood Board as Interpretive Tool

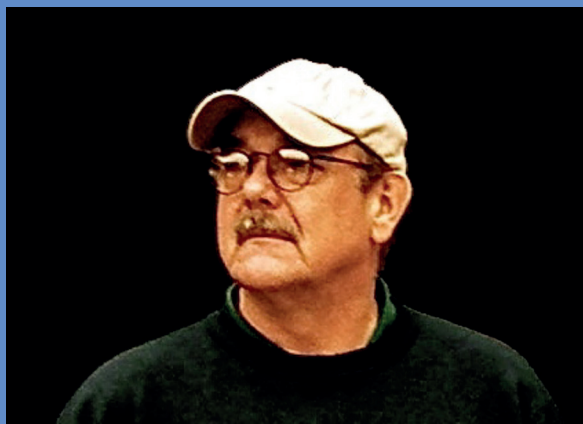
39 Konigk, Raymund & Van Der Wath, Elana

The Thrown Away; Residential Research on Rubbish

41 Maycroft, Neil



The Spatial Impact of the University of Lincoln on the City of Lincoln	42	Namvar, Nastaran
Sustainable Construction Practices and Cost Performance of Construction Projects by Nigerian Indigenous Contractors	43	Ngozi, Catherine and Ogbu, Chukwuemeka Patrick
Critique of Built Environment Practices of Housing with Care	44	Paranagamage, Primali
Fallen Leaders	47	Pettitt, David
A Data-Driven Business in Architecture, an Approach for Valuable Data Implementation in Design Business	49	Qabshoqa, Mohammad
Dancing with the Philosophers: William Hogarth's Analysis of Beauty and Dance as Comic Philosophy	50	Richardson, Annie
The Dynamic Approach and Contribution of Thessaloniki's, Greece, Creative Groups as a Vector for Cultural Regeneration	51	Samara, Anastasia
97 Plus Ideas About Creativity	52	Shorthose, James
Post Occupancy Satisfaction in Sustainable Construction	53	Sodagar, Behzad
Of Progress and Loss	55	Tullett, Barrie
Making and Shaping; Socially Responsible Practice	57	Voce, Brian & Ashman, Sinclair
Learning to Say "Phew" instead of "Brrr": Social Change and the Summer of 1976	59	Waites, Ian
All in the frame...	61	Wilson, Will
Everything that is Solid Melts into Air	62	Wright, Richard
Perceived Comfort and Adaptive Process of Passivhaus 'Participants'	63	Zhao, Jing



“There has arisen in our time a most singular fancy - the fancy that when things go very wrong we need a practical man. It would be far truer to say, that when things go very wrong we need an unpractical man.”

From Research to Design, and the Quest for a Better World

Professor Glen Mills,
Head of School, University of Lincoln

Welcome to our second Indaba! Much has changed in the world since our inaugural Research Indaba a year ago. The social, economic and political transformations triggered by Brexit, Trump and Putin are being felt everywhere. These changes are nurturing a new global tapestry of populism, uncertainty, nationalism and intolerance. It is an edifice of fear and anxiety propped up by a fragile scaffolding of ignorance and prejudice.

As academics our first job is to produce knowledge, the weapon of choice in the war on irresponsibility and stupidity. Research is on the frontline of that war because it is a powerful guardian against the onslaught of anti-intellectualism, another feature of the world we now occupy. That invasion is gaining pace as new order fans the firestorms of loathing.

We live in an erratic, dysfunctional world where lots of things have gone and will go wrong. These are worrying times marked by problems requiring practical, sustainable solutions. But practical solutions, ironically perhaps, must be creative and innovative if they are to be sustainable. In today's runaway world what we need are people with the intellectual abilities to define problems, think critically, weigh up options, achieve innovation and move forward.

This reminds me of GK Chesterton's 1910 book, *What's Wrong with the World*, in which he pleads for “unpractical” thinkers:

“There has arisen in our time a most singular fancy - the fancy that when things go very wrong we need a practical man. It would be far truer to say, that when things go very wrong we need an unpractical

man. Certainly, at least, we need a theorist. A practical man means a man accustomed to mere daily practice, to the way things commonly work. When things will not work, you must have the thinker, the man who has some doctrine about why they work at all.”

That was for the world over a 100 years ago. I believe it applies to the world today, perhaps even more so than it did then.

I also believe that our School, by its very nature, educates ‘unpractical’ design thinkers, or theorists, who have the intellectual horsepower for understanding how things ‘work at all’. Those abilities are driven by the imperative to define problems, pull them apart and create new concepts and products. It's an untidy process, but one driven by research.

The essence of design, seen in this way, is to simultaneously synthesise all the variables that constitute the problem into a functional, elegant solution. This is why the achievement of design excellence in all the disciplines in our School – from architecture and product design, to illustration and creative advertising – is extremely hard. It is here where research adds value.

In Chesterton's terms, things in the world of Brexit, Trump and Putin are very wrong. I will stick my neck out and say that research and research-informed design are excellent tools for cultivating a new value-adding age of enlightenment, in which populism, uncertainty, nationalism and intolerance are diminished. The projects presented at this year's Indaba provide evidence of those tools in this School.





Professor Anne Boddington,
University of Brighton

Professor Anne Boddington is Dean of College of Arts and Humanities. She first joined the Faculty of Arts in January 1999 as Head of the School of Architecture & Design (1999-2006) and has been Dean of College of Arts and Humanities since 2006.

From 2005-2010 she was also Director of the Centre for Excellence in Teaching and Learning through Design (CETLD) <http://arts.brighton.ac.uk/research/cetld>. She has extensive experience of academic and research leadership and management in Higher Education, particularly with reference to Design, Innovation and knowledge exchange in the Creative and Cultural Industries.

Anne is a Fellow of the Royal Society of Arts (RSA) and an affiliate member of the Royal Institute of British Architects (RIBA). She is an elected member and Vice Chair of the Executive for the Council for Higher Education in Art & Design (CHEAD). She was a member of the Design Educators Association (DEED) Executive between 2000 and 2005 and its Chair (2002-05). Between 1999-2003 she was also an Executive member of the Standing Conference of Heads of School of Architecture (SCHOSA). She is on the Board of Governors' for Northbrook College Sussex and Trustee Member of the Board at the Design Council.

She has extensive experience as an External Examiner and in Quality Assurance Review as well as extensive experience of the peer review of research including as a member of the AHRC Peer Review College. Between 2005-2009 she was a member of the HEFCE Research Assessment Exercise (RAE) 2008 Sub Panel for Art & Design. She was Deputy Chair and a member of Sub Panel 34 Art & Design: History Practice and Theory for the Research Excellence Framework (REF) 2014 and is also a member of EDAP, the Equality and Diversity Advisory Panel advising the REF team, the UK Higher Education Funding Councils and the Main Panel Chairs on detailed implementation of the REF procedures to promote Equality and Diversity.

Dr.Yeoryia Manolopoulou,
Bartlett School, UCL

Dr Yeoryia Manolopoulou is an architect and educator. She is co-founder of AY Architects and Director of Research at the Bartlett School of Architecture, UCL, where she teaches design since 1999. Yeoryia is author of the book Architectures of Chance and founding editor of the online publication Bartlett Design Research Folios. She was the curator of the Irish Pavilion in the 15th International Exhibition at the 2016 Venice Biennale and co-author of the research project Losing Myself. Her practice received international attention with the installation House of Flags, erected on Parliament Square for London's Olympic Games. In 2013 AY Architects' Montpellier Community Nursery won the Stephen Lawrence Prize, a RIBA National Award and was mid-listed for the Stirling Prize. In 2014 Yeoryia was shortlisted for the Emerging Woman Architect of the Year Award. She has served on the peer review college of the Arts and Humanities Research Council and on awards jury panels for the Architectural Review and the RIBA.



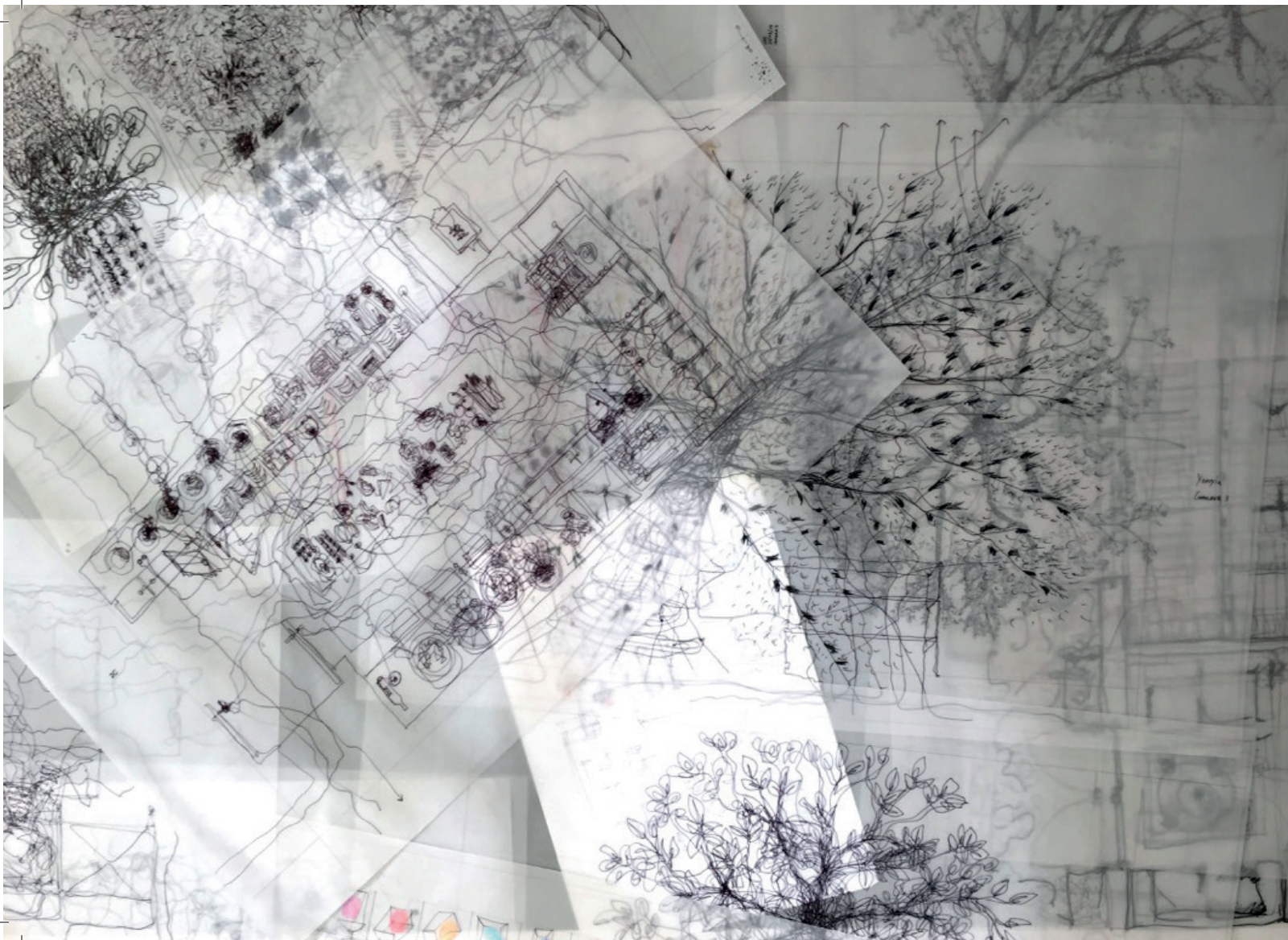


“Radically Careful and Carefully Radical” A title is borrowed from Bruno Latour

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Over the past two decades design research and design education have actively become part of a fundamental and expanded environmental narrative, of climate change, and of social, cultural and political identity and uncertainty. Design Education has become at once more revolutionary and more propositionally radical, while also drawing on the histories and traditions of art, design and crafts. This has repositioned design and design education as a potentially more careful, considered, skilful act of brokerage, that is time contingent and as much about its symbolic meaning, emotional durability and/or its ability to affect social change. We have seen an expansion of design education to include not only our existing traditions and the production of material products and services, but equally the intangible and affective consideration as to how we experience and inhabit the planet in a shift from a ‘century of the self’ to a ‘century of the social’.





Critical Projections

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Architectural research needs critical play at its core. Without serious dedication to play, creativity is unworkable. Without critical play, innovative design is impossible. This experimental condition of architecture using ideas and practices of critical play is something that I suggest we need to keep in mind when we discuss architectural research.

My talk will focus on the subject of critical design and the precise approaches we can take to pursue it through research study, drawing and building. Critical design in architecture can help us acutely observe conditions, challenge norms, but also imagine, improvise and project what might be a possible future. It is interpretative, experimental and projective, all at once. While it can be an investigative or skeptical activity, it can also construct material propositions to be fully built within our spatial environments. This kind of design is acutely aware of interdisciplinary contexts and techniques and, on top, questions and continuously transforms architecture's own field, meaning and purpose.

A heavily visual presentation will thread the production of three distinct works: a book, a drawing and a building, to provide material evidence of these thoughts.

An Assessment of a Flood Risk Management Stakeholder Framework in East Lindsey

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Scientists have agreed that the changing climate will escalate the weather events in the UK with warmer wetter winters, hotter drier summers and increased devastating inundation globally. In the last 50 years, the winter storms across the country has doubled. However, the region of Lincolnshire UK, particularly East Lindsey, being a coastal area, has experienced heavy summer rainfall events since 2007 causing increased flood risk in the area. In addition, its coastal area lies on or below sea level and is prone to flooding and possible hazardous impact. Current predictions places East Lindsey, as generally a high flood risk area, because it also covers a large coastal area compared to other district in the UK.

This research proposes to explore, describe, explain and appraise through case study approach, social constructionist paradigm and stakeholder analysis the flood risk management (FRM) framework within the context of East Lindsey. The aim is to answer the research question of how flood is effectively mitigated through the interaction of stakeholders within the flood risk management process and how this process can be enhanced through socially innovative initiatives. The purpose of this research is therefore to understand the mitigative activities within East Lindsey and suggest possible improvements in the effectiveness of its FRM process.

The stakeholders are identified as all those parties who will be affected by or will affect the FRM organisation's strategy in the context of this study. The research first examines the context, its social network system, then evaluates its identified stakeholders case studies and their social activities within this social system. East Lindsey has specific socio-economic characteristic, therefore, interviews and documentations are used for the assessment of the different phases of its flood risk management cycle. Although, technical strategic initiatives have advanced, however, holistically, there is the need for enhanced governance, empowerment of all and society's capacity to act within its social structure for more efficient flood protection. This paper offers a critical evaluation of different institutional framework (including their roles, legislative policies and FRM activities) at national and local level, as well as members of the local community, responsible for the FRM within East Lindsey.

The Enhancement of Architectural Presentation by Using the Latest Computer Graphics Technology

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Throughout the last decade, architects have been trying to find ways to present their projects to their clients in the most realistic way. This is especially evident when they enter competitions and in their efforts to retain their clients. In this endeavor architects and designers face many difficulties specifically when the computer model becomes complicated due to the scale of the project. Thus, delivery could be delayed due to rendering time. Moreover, this could be a significant impediment to architects and designers around the world. Augmented reality (AR) could be of use in this situation. AR is defined as any system that enhances or augments the surroundings of the user with virtual information that is registered in 3D space and seems to co-exist with the real world. According to Lunenfeld (2003:11) "Design research can lead the way to new modes of engagement with computer-inflected technologies". While new 3D rendering technology can help interior designers and architects to develop their presentation and make it life-like, architects still prefer to use traditional media. This research project will outline the importance of AR in the context of an interior scheme. It will further examine the similarity and differences between AR and traditional media. Finally, it will provide practical examples supported with the benefits of AR to persuade interior designers and architects to begin to utilize it in the architectural field.



Optimization of Energy Use for Heating and Cooling for Occupant's Satisfaction and Facing Fuel Poverty, Energy Insecurity and Climate Change the case of Hebron, Palestine

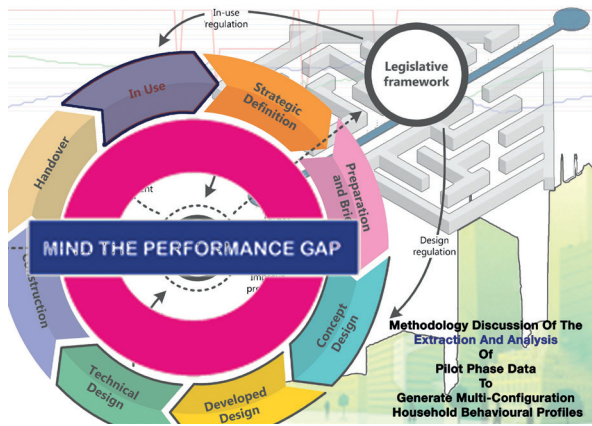
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The ratio of energy consumed in dwellings in the developing countries is generally high. Hence, several countries such as xxx are creating policies for reducing households' consumption. Energy consumption is increasing rapidly in Palestine as a result of population growth, urbanization and the higher standards of living. However, Palestine has a special case as a result of the complexity of the political situation in the region. Palestinians import the majority of energy resources from Israel, making energy not only unaffordable to many Palestinians but also insecure. Fuel poverty has a major impact on the residents' well-being, thermal comfort and overall satisfaction. On the other hand, climate change as many other countries represents another challenge that Palestinians have to face, embodied by extreme weather conditions that increases heating and cooling energy demand. This research addresses a certain dwelling typology, which is the extended family multi-storey housing. This typology has a historical origin in Palestinian old cities and the most commonly used. It is also characterized by being self-built and incremental in most cases. In addition to fulfilling the

families' needs, it is also considered a solution for the shortage of land in Palestine. The research uses a mixed method approach to answer the following question: what is the socio-technical framework that should be adopted to optimize the heating and cooling demand and to ensure higher level of thermal comfort based on the adaptive model in Palestinian dwellings? The research also answers the following sub questions: what is the average energy consumption for heating and cooling in the Palestinian dwellings? Does Palestinian households suffer from fuel poverty? What is the level of thermal comfort in the Palestinian dwellings? What are the factors that determine the heating and cooling demand? A questionnaire is first distributed to Palestinian households to understand the energy consumption and rate of satisfaction of their internal environment in terms of thermal comfort. It also sheds light on the main factors impacting the heating and cooling consumption including the physical, social and environmental factors. The results of this preliminary study and investigations will be presented in this paper.

Methodology Discussion of the Extraction and Analysis of Pilot Phase Data to Generate Multi-Configuration Household Behavioural Profiles

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The research presented in this paper constitutes the conclusion of a three-month pilot study, concluding by March 2017, performed on a Code for sustainable homes level 5 project in Lincolnshire, UK. The study uses activity logs, climate tracking and in some cases, monitoring of interior environment through the use of data loggers. The research also approaches the concept of room occupancy tracking by introducing self-observation, and using the depth map methodology to investigate these results. The pilot study constitutes the development of these methods according to each house's occupants and the research objectives. Through modification of room functions, addition of activities and factors that would contribute to energy consumption and balancing the use of logs and participant comfort in order to extract a full set of data. The research also requires performing a TM22 bottom-up survey, assessing and gathering consumption information of frequently used equipment in the house and calculating variable total consumption in accordance with the occupancy and activity logs. These data sets will be used in further phases of this project to perform a regression analysis to determine statistical relevance and be validated against a modified version of the consumption model by Centre for Renewable Energy Systems Technology (CREST). In addition, an initial interview addresses the phenomenological causes that underline the observed behaviour, as well as account for non-quantifiable factors such as awareness of building strategy and proficiency in the use of its technology. The preliminary findings of this study suggests that by adapting models of actual consumption within early design models, there would be an observable change in estimated energy consumption.



Street Fashion Show

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In July 2016 a three day street fashion project was initiated in Liu Village, Guangzhou China. The unannounced project aimed to engage local residents in the practice of street printing and the manufacture of garments using found objects. The outcome of the practice was a street fashion show where over 150 local residents attended. The project moved to Lincoln UK (July 2016) with experimental print utilising abandoned car doors, abandoned fences (reclaimed from local waterways), skateboards, ironing boards and many other diverse objects. The practice in Guangzhou was conducted in Lincoln to bring a diverse community together and concluded, as it had done in China with a street fashion show. Attracting interest from various funding bodies and working closely with community groups in Lincoln, the street fashion project was further developed in Beijing (September 2016) at the prestigious Tsinghua University China. Again using a variety of found objects including a classroom desk, a table tennis bat and scrap wood, a collection was created that was shown at Beijing Design Week 2016. The project continues to be developed in areas of Lincoln and is engaging communities and local schools.



Density, Energy and Metabolism of a Proposed Smart City

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This presentation reports on a detailed analysis of the metabolism of the Island City of Mumbai should the Indian Government's proposal for 'smart' cities be implemented. It focuses on the environmental impact of increased population density achieved by demolishing existing medium-rise (3-5 storey) housing and replacing it with the proposed high-rise (40-60 storey) towers. The resulting increase in density places a burden on the demand on such things as electricity and water and simultaneously increases the output flows of drainage, solid waste and greenhouse gas production.

An extended urban metabolism analysis is carried out on a proposed development in Mumbai (Bhendi Bazaar) that has been put forward as an exemplar case study by the Government. The flows of energy, water and wastes are calculated based on precedents and from first principles. The results of the case study are then extrapolated across the City in order to identify the magnitude of increased demands and wastes should the 'smart' city proposals be fully realised.

Mumbai is the densest city in the world. It already suffers from repeated blackouts, water rationing and inadequate waste and sewage treatment. The results of the study indicate, on a per capita basis, increasing density will have a significant further detrimental effect on the environment.



‘Like Satires of Creation, we Move North, Gazing at Europe and Brazing the Dazzling Sahara Sun’: Diasporic Imagination and Heritage in the Era of Mass Migration

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This paper considers how the notions and definitions of heritage (both in its tangible and intangible form) are changing, due to the recent and on going forced migrations from Africa and the Middle East to Europe. The recent ‘Refugees crisis’ (brought to the national and international attention via the media) has highlighted not only the depth of a vast humanitarian crisis but also a complex socio-cultural phenomenon that, without any doubt, will have an impact on the way cultural heritage is defined, interpreted and used by local (both hosted and host) communities in Europe to forge new cultural and collective identities. As human beings we desire to feel attached to and to be rooted in a particular place.

However, when individuals or entire cultural groups are forced to leave their own homes and countries and resettle into another nation, a deep sense of estrangement and the feeling of nostalgia become predominant. Museums and other cultural institutions can certainly support refugee groups and forced migrants in overcoming this estrangement, by assisting them to recreate a sense of place and negotiate their identities. Nevertheless, in order to do so, it is essential that cultural organisations understand and define the new forms of diasporic heritage so that they can construct new narratives of belonging and identity.

Throughout this paper, I will be looking at the changing notions and perception of heritage, through diasporic imagination and in the era of mass migration: the concept of ‘diasporic imagination’ will be used primarily to indicate the reinterpretation of the past (even a very recent one), on the basis of experienced memories of displacement. I will argue that the forced migration we are currently witnessing is the beginning of a new heritage paradigm, which would need, once again, a new cultural and civic recognition in museums and related heritage institutions. Within this paradigm, diasporic imagination is a key element because it can trigger a positive process of memory recollection and identity redefinition that allows refugee groups to culturally re-assert their history, memory and traditions in the hosting context.



Curating and Designing an Inclusive, Multi-Sensory Non-Permanent Exhibition for Visitors with Sight Loss at The National Centre for Craft & Design

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Blind and partially sighted people (VIP) in the UK often visit visual art exhibitions and this research project has strived to develop and test effective inclusive ways to enhance their 'intellectual access' through embracing the co-production of knowledge with VIP participants and other stakeholders. This project is novel because it focuses on 'intellectual access' for VIP visiting a local craft and design gallery, through the inclusive design and curatorship of a major non-permanent exhibition. This research has resulted in the developed of 'real world' guidance for arts organisations that do not house permanent collections or exhibitions, but there are insights that are useful to most museums and galleries that curate exhibitions of objects.

The research aim was to curate and design a non-permanent exhibition that tested and enhanced inclusive ways to bring 'intellectual access' to visually impaired visitors, using research methodologies that embrace the co-production of knowledge.

In addition, the research addresses the entrenched bias towards visual culture as the dominant mode of experiencing craft and design in an exhibition context. So the research project moved beyond access issues and addressed the dominance of visual culture in curating exhibitions at the National Centre for Craft and Design (NCCD).

The originality of this research is in focusing on the curatorial practice and the use of co-production. The other collaborators are the NCCD, RNIB, and local people with a visual impairment. The exhibition opens on 28th January 2017 for three months, and during this period identified components of the exhibition will be tested continually by the participants and NCCD visitors with a sight loss for effective access.

What is 3D Printing?

Three-dimensional (3D) printing is a manufacturing method in which objects are made by fusing or building up layers of materials such as plastic, metal, ceramics, liquids, and even living cells to produce a three dimensional object.

Recent developments allow for different materials to be used at the same time – imagine a normal printer with several individual cartridges, printing simultaneously, but instead of ink there are different materials in each cartridge.





The Mania of the Kaleidoscope

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As a result of the 2016 survey sponsored by Heinz Beans, it was the Rubik's Cube that was found to be at the top of the list titled 'The Hundred Biggest Fads of all Time' (Sun Newspaper, 2016).

Invented in 1974 by the Hungarian architect Erno Rubik, the Rubik's Cube created an excess of enthusiasm, an obsessive desire which became a mania in the 1980's. Although this mania subsided, it continued to hold a fascination and frustration as a retro craze for adults and children today.

The Heinz top one hundred fads list provides an insight into the diverse and sometimes bizarre fads of humanity. Mania's for many of these fads are often short lived but often entertaining, some also educate and develop skills. Collectable Pokemon cards, Hula Hoops, BMX bikes, Yo-Yo's, Selfies, Matchbox cars, Ugg Boots and the Pokemon Go App have all created mania's to varying degree's, all appearing in the Heinz fads list.

But obsessive desires are not just a concept of the 20th and 21st centuries, and one of the first recognized fads that created a mania was the kaleidoscope. Although still in existence today, the kaleidoscope does not appear on the Heinz survey list but its impact is still evident although sometimes obscure.





Post-Conflict, Cultural Heritage and Regional Development

Arnaud Dechelle

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On the 19th of April 2013, the Museum of the History of Polish Jews finally opened its doors. It was combined with a very significant commemoration, the 70th anniversary of the Warsaw Ghetto Uprising, conducted in front of the Monument dedicated to its Heroes, right in front of the new Museum entrance.

Since the first idea for the Museum was formulated in 1996, this project has attracted as much praise and interest as criticism and controversy. Many opponents to the projects, often from the international community or Jewish communities outside Poland, expressed a concern at the attempt to celebrate a murdered past. Poland in their eyes is still seen as a place of death and destruction epitomised by the remains of the death camps still visible today.

However the vision behind the Museum, advocated by the Museum team and Polish institutions supporting it, always was that it would not be another Holocaust Museum. They passionately believe that Poland and the world finally needed to find ways to celebrate how Polish Jews lived and contributed to Polish society, culture and history, and in doing so contextualising how millions died in the hands of the Nazis during World War II.

This paper will draw on the author's experience as lead designer for the permanent exhibition between 2005 and 2011. Through the lens of interpretation, exhibition planning and design, it will illustrate how the development of the exhibition helped define an ethical and physical core to the project, even prior to the building. It will present key issues and challenges and how they were addressed in order to develop 4000 sqm2 of narrative exhibition presenting Polish Jewish history, from the first settlers in medieval time up to today. The paper will also focus on the main argument, the vision behind the Holocaust gallery that understandably presents the Warsaw Ghetto in more details, because of the site of the Museum. But most importantly, and for the first time in the world, it is contextualised within one thousand years of history.

When it finally opens to the public in 2014, this project aims to be a unique and ultimate example of a 'peace institution', demonstrating how a celebration of culture and heritage can be used to heal the trauma of past conflicts and educate new generations into a better understanding of the past.



“The project ethos is born from a desire to ‘walk the earth with a lighter tread’”

From E to Eco: a Home from the Past with a Sustainable Future? Renovating & Retro-fitting a 17th Century Building

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This presentation reports on the retro-fitting of a 17th century residential property in rural Lincolnshire. The existing dwelling was assessed ‘E’ rated on an EPC. The aim of the project is to complete a comprehensive extension, renovation and refurbishment, upgrading all aspects of the building to create an ecologically sustainable home.

The project ethos is born from a desire to ‘walk the earth with a lighter tread’; to design and live in a dwelling that is built and functions in an environmentally conscious manner whilst simultaneously celebrating history and heritage.

The design addresses five principle challenges;

- A) The property suffers structural instability; approximately three hundred years old, it has shallow limestone shale foundations and shows evidence of widespread structural movement, both current and historic. Timbers bear signs of comprehensive insect attack and all internal walls have recorded high levels of rising damp. Hence, the aim is to use best conservation practice and where appropriate natural materials, preserving the fabric of the building for future generations.
- B) The location of the existing building is classified as Flood Risk Zone 2. Critical measures to introduce both flood prevention and flood resilience have been designed in close collaboration with the Environment Agency. A detailed impact assessment of this will be conducted over time.

- C) Improving the performance and energy efficiency of the building through both a ‘fabric first’ design approach and careful consideration regarding all heating and power requirements therefore helping to minimise the carbon footprint of the finished dwelling. This is undertaken utilising all possible measures of passive design techniques as well as incorporating appropriate active tools available, thus achieving optimum levels of thermal inertia.
- D) To achieve a holistically sustainable home the environmental impact of the construction phase will be kept to a minimum, reusing and recycling wherever possible, carefully selecting new and, where practicable, locally sourced materials that are sympathetic to this aim. A comprehensive carbon footprint assessment will be undertaken on completion of construction.
- E) To sympathetically renovate and extend a designated ‘sensitive building’ with an historic place in the heart of the village landscape; the proposed extension, clad in slate, references existing buildings on site and echoes the property’s agricultural past. With a sensitive approach reducing the visual impact of the structure and making it recede, the design is modern and modest but respectful of the original adjoining dwelling. The simple palette of materials ensures that it compliments rather than competes, allowing the lighter tones and more complex textures of the cottage to dominate. A survey of local residents is proposed to assess the success of this approach.

The paper presented will look in more detail at the reasons behind the project and the approach taken to the design and retrofitting. A critical discussion of the potential future research in the areas of projected and achieved sustainability, the flood resilience approach and the current state of the retro-fit of the project will be undertaken. Further studies will be conducted to assess the performance outcomes and post occupancy evaluation in all the identified areas.



“Rebuilding Communities for Resilient and Sustainable Urban Development (RCRSUD): Eco-Cities” with Reference to Aswan, Egypt

Dr Amira Elnokaly

Principal Lecturer in Architecture

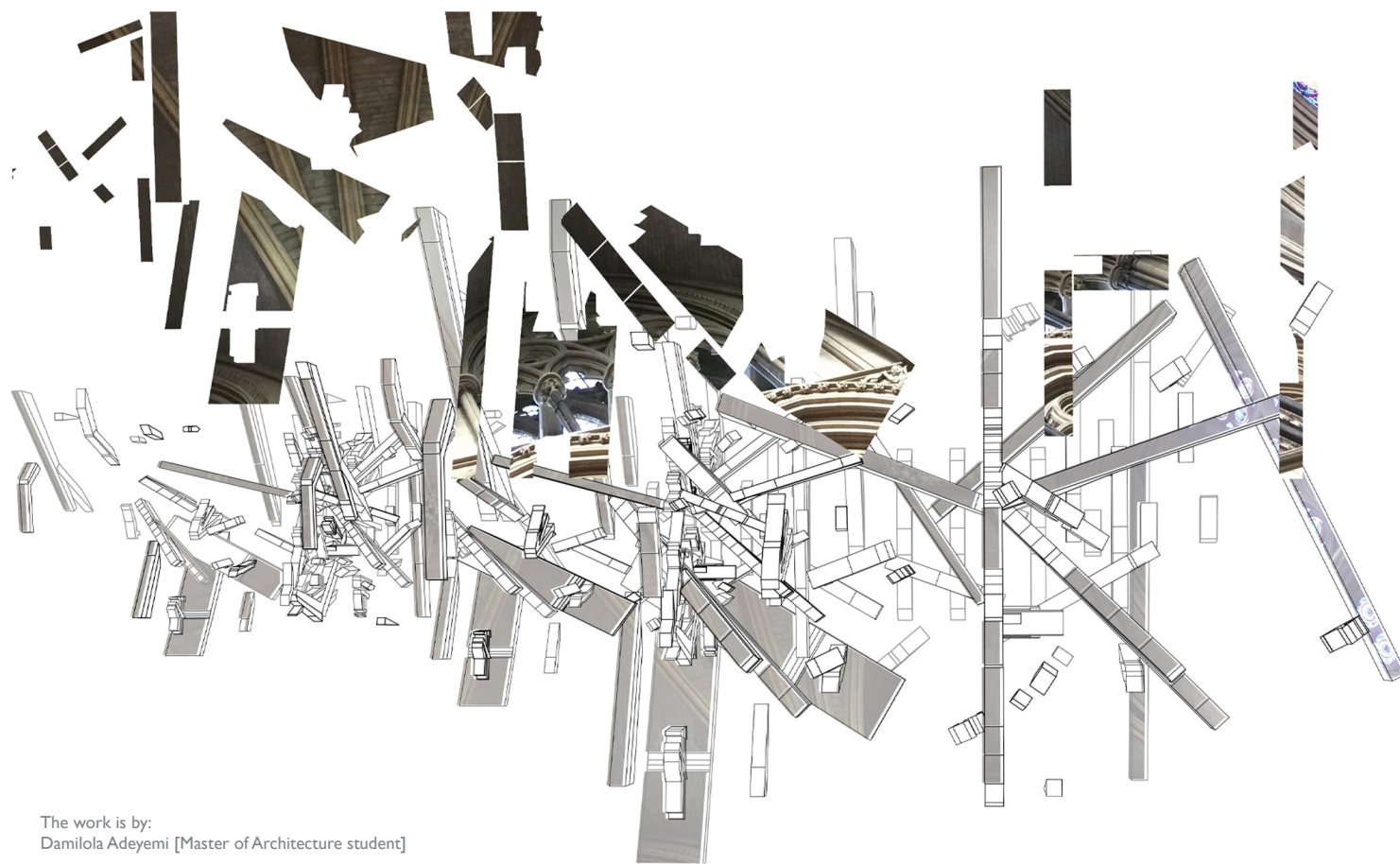
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This presentation accounts on a detailed analysis of the outcome of a funded research project and workshop by the British Council Newton Fund “Rebuilding Communities for Resilient and Sustainable Urban Development (RCRSUD): Eco-Cities” with Reference to Aswan, Egypt. The project aims at putting together a framework for sustainable urban regeneration (SUR) that can have a positive impact on the economic development and social welfare of the citizens benefitting the poor and vulnerable populations of Aswan. SUR approaches aimed at social purposes are essential for the liveability of cities, Chiesura (2004) states that “developing sustainable cities is not just about improving the abiotic and biotic aspects of urban life, it is also about the social aspects of city life”.

Walsh (1992) advocates that many urban regeneration schemes create what he describes as a “heritagisation” of space – that is the original significance of history and place is overwritten by developments that reflects on what was originally there, or on what is more important to local communities. This is of distinguished importance in countries like Egypt with historic and cultural significance that tend to represent and symbolize a diverse set of ideals of the city’s identity, including its history and culture on one hand, and its local economic viability on the other.

Regeneration clearly does not happen overnight. It is an incremental process and many cities of the world have had to accept that setting a sustainable agenda to building communities cannot be a late addition to their strategy. Setting clear agendas for SUR and designing regeneration roadmaps can reinforce a sense of community, make an important contribution to the local economy and act as a catalyst for change and improvements to both the wider area and their communities.

Through an interdisciplinary approach and scrutinising global successful strategies of SUR; workshop researchers were able to adapt and adopt appropriate strategies with reference to Aswan and Egypt to manage and respond to RCRSUD. The project has put forward through participatory design and brainstorming sessions of varied, interdisciplinary stakeholders a framework for RCRSUD. Hence, this paper reports on the framework for SUR that is developed through the project and workshop.



The work is by:
Damilola Adeyemi [Master of Architecture student]

Lost in Translation – a Lincoln and New York Design Collaboration

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This paper discusses a design Collaboration between the Master of Architecture Program (RIBA/ARB) at the University of Lincoln and the Professional Interior Design Degree at the New York Institute of Technology (NYIT).

The international and interdisciplinary exchange of ideas and methodologies between the two institutions, aimed to explore a creative dialogue between interior architecture and architecture which would result in collective original end-works. The project work that is discussed here has been explored and tested in both real time and as a virtual design process, with students working collaboratively (real time) on campus design studio spaces as well as cloud based sharing platforms (virtual design exchange) feeding in to and amending each other's design outcomes before, during and after physical meetings. This design brief exploration and evaluation aimed to create two distinct, yet connected sets of work, one in New York and one in Lincoln.

The project engaged the two cities and professions in a dialogue through the interrogation of a specific set of chosen spaces. The departure point for the project which will be discussed within this presentation involved an investigation of Lincoln [Lincoln Cathedral] and New York [Grand Central Station]. Work critically explored the relationship between stripped back nature of functional internal spaces with the grandeur and ornamentation within the public spaces of both places from an architectural and interior design perspective. The project focused on translation of interdisciplinary narratives which were both understood via drawing, mapping, recording and modelling.

Experiments in Lincoln were critically tested via crits and presentations] against and responded to New York and vice versa creating a dependency between the student and their outcomes. The resulting collection of outputs were read collectively as an assembly within the resulting exhibitions. These parameters were then used to initiate a transplantation and re-engagement with the public realm.

The collaborative practice was documented by students throughout the duration of the project which included peer to peer reviews and presentations. A continually revised account [text /image/drawings] of engagement detailing research, methodology and design was used as a reflective tool as well as increasing the impact and effectiveness of engagement and feedback.

A website and blog were created to document and evaluate the collaborative design process between the two institutions. These tools were used as a repository for all correspondences and information exchange and were continually amended and updated throughout the different stages of the collaboration.

A notable shift in pace was tracked when work moved from real time to cloud based explorations. The virtual platforms, within the international and interdisciplinary exchange presented new challenges, requiring students to engage in regular skype meetings and document sharing to ensure instruction was followed and design amendments exchanged and applied. A highly collegiality approach to critical discussion and professional engagement was reported within this process. With students reporting a very high impact on the teaching and learning process.

As well as the ongoing impact of the international and interdisciplinary project networking, it has encouraged the students to rationalize their work providing them with greater understanding of their learning, this will evolve in to a final reflective account, which will accompany the portfolio at the end review.



Teaching Architectural Professional Practice in China – a New Frontier

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This paper describes the teaching of architectural professional practice in Sino-British institution in China, from 2011 to 2016. Unlike the UK, professional practice is not a topic that is taught in most, if not all, architecture schools in China. Designing, teaching and modifying the topic to reflect the built environment and construction industry in China required additional key professionals with the skills and language (English) to educate the students in the specific aspects of Chinese architecture and the legal and professional framework within which it operates.

The topic was taught to year 1 undergraduate students for 2 years and then the initial programme was modified and taught to year 3 (final year) students from 2014. The structure of the topic changed each year giving a more focused view on the practice of architecture in China. Student module feedback reports were reviewed and used to strengthen the teaching of the topic. The key value in preparing students to become professionals is shown to be highly evident by using quantitative and qualitative methods to validate the learning outcomes. Lessons learned are used in this paper to reflect the changes that have taken place during this programme.





A Narrow Truth

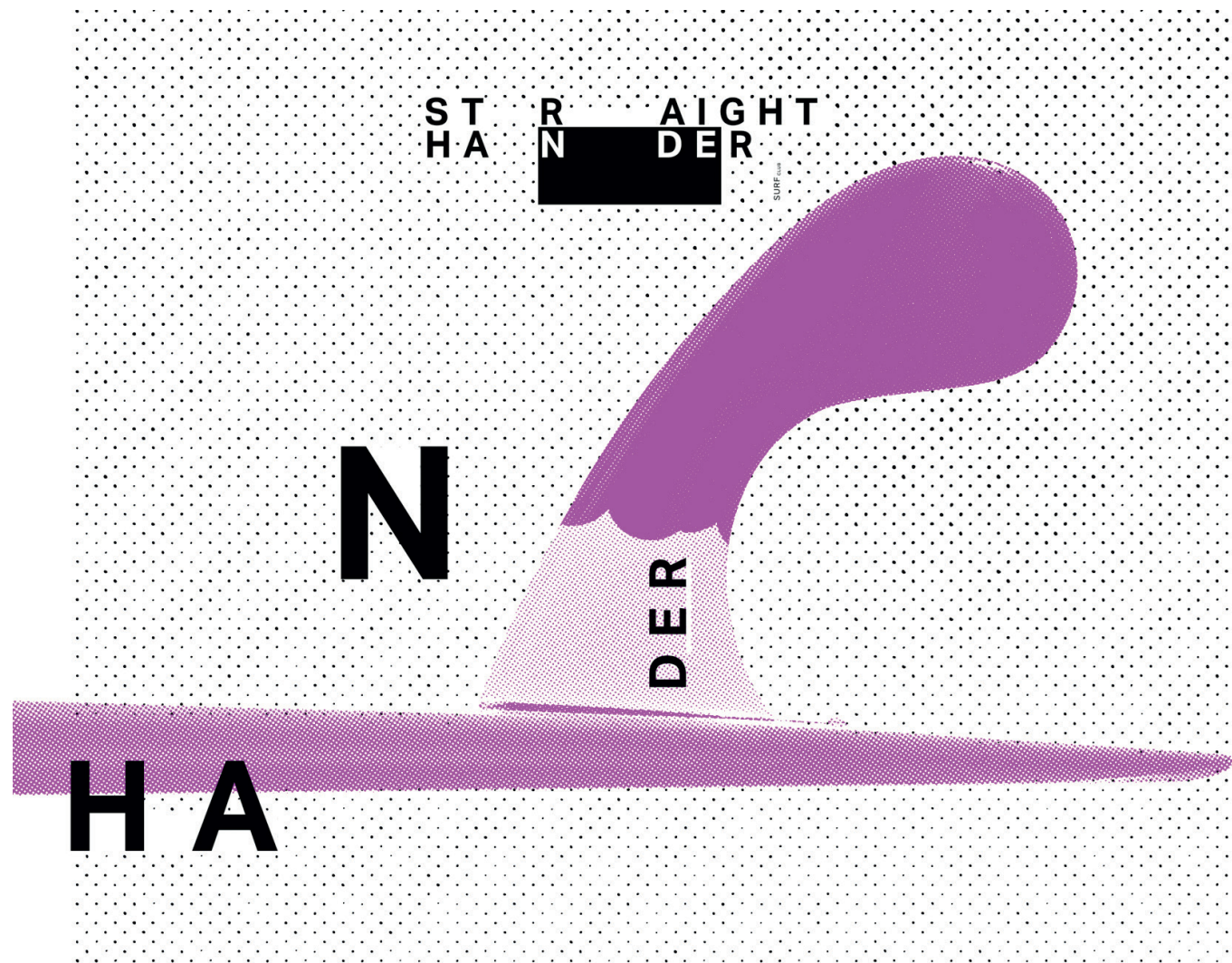
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The tourism destination of Lincoln is well known for its historic setting. Until the development of other forms of public attraction, such as its two public Universities; its museums and galleries; and its annual Christmas market, the Lincoln Cathedral and Castle were, and continue to be the central focus for tourism. However, besides its “vista value” to strolling or dining visitors, or the option of a commentated trip down the river on the Brayford Belle or little tugboat Oliver, little value is placed on the Brayford Pool as a source of tourism interest. In response the research project aims to deepen an understanding of the Pool's boating history and its associated material culture with a view to identifying its “authenticity” value for Tourism. To this end three research trajectories will be followed:

Firstly, to expose what I see as narrowly promoted historic context of boating on the Brayford Pool, one which may well have begun during the Roman Military Period in AD43, and which fulfilled various purposes for the inhabitants of Lincoln, via the Fosdyke Navigation to the West and via the River Witham to the East. Secondly, based on this compiled history, the second aim is to examine the visual traditions of boat decoration which may have manifested on the Pool's waters, up until the end of WWII when the last vestiges of canal boat transportation persisted. Finally the study will explore the period of post war pleasure boating on the Brayford with a view to mapping past, recent past, and current visual manifestations amongst the Pool's boating community. The aim is to use a reflexive ethnographic approach, by both physically facilitating the design, typography, signwriting and decoration of individual boats, and by documenting the painting of boats by their owners.



The Sustainability of Interaction Within the Coastal Environment, Through the Lens of a Wave

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Based around the East Coast of UK's North Sea, this ethnographic research focuses on the social conditioning and cultural predisposition of surfing's 'tribal community', as well as the regeneration on coastal communities'. The search for the surf utopian dream has resulted in a 'diminished' surfing culture, which is noticeable along the Lincolnshire coastline. Hosting study interviews within the media / surfing industry has resulted in data sets pointing towards the what, where, why and when. But most importantly also highlights possible intermediary solutions and growth.

My presentation will cover recent findings from the UK's 'Surf Capital', as well as my involvement within the 'Plymouth Sustainability and Surfing Research Group (PPSRG)', also my role as an 'East Coast' regional rep for Surfers Against Sewage, and finally a recent featured artist position at this years 'London Surf Film Festival'. The final section with highlight on my intentions for the coming years' and build towards the 2020Ref.



The Indigenous House in a Post-Colonial City: a Case Study of Zaria

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Population growth, coupled with rapid urbanisation, alongside socio-cultural and economic change is affecting the continuity of traditional ethnic groups in Nigeria. The Hausa tribe is one of the largest ethnic groups in Africa. In Nigeria, the Hausa comprise of a significant 29% of the entire population, followed by Yoruba 21% and Igbo 18%. In Zaria therefore, the Hausa population has been estimated to be six hundred and ninety five thousand and eighty nine (2006 Census). Zaria, popularly known as Zazzau, is one of the original Hausa (Habe) kingdoms in Northern Nigeria, rich in history and tradition. As a result, the architectural characteristics and socio-cultural identities, represented in the built environment of Zaria, are gradually undergoing transformation too. However, it is believed that sustenance of these ethnic groups including their architecture is a significant element of being Nigeria; as they represent its culture and identity.

Many scholars have examined the continuation and change of traditional ethnic groups and their role in identity formation. Contributing to this knowledge base, while paving the way for the question of socio-cultural and economic sustainability of Hausa architecture, this study will uncover the relationship between the driving forces influencing changes and transformations or modifications of Hausa living environments from pre independence to the present. Secondary data, on demographic, economic, and social change, as well as primary data as opinions of Hausa residents' in the walled city of Zaria, will be obtained through field surveys. An analysis of the spatial configuration of traditional (or vernacular) houses, compounds and villages using Space Syntax theories and methods, in relation to the socio-cultural, spatial and functional requirements of present contemporary lifestyles will be used as a methodology.

This project will serve as a record of how social change influence cultural identities and architectural tradition in the walled city of Zaria. Therefore, this project will interpret and attempt to synthesis architectural relationships between tradition and modernity, which can inform the continuity and change of Hausa communities and architecture in Nigeria.

Cooperation Between Academia and Practitioners as a Model for Developing Socially and Sustainably Relevant Local Architecture

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Lincolnshire mud and stud (M&S) has likely been the least known and the least appraised part of English heritage. However, 30 years ago something changed. A small group of enthusiasts – architects, historians and practitioners – rediscovered this technique and dedicated their careers to learning about M&S and spreading this knowledge. Recently, cooperation with University of Lincoln has given the movement new momentum.

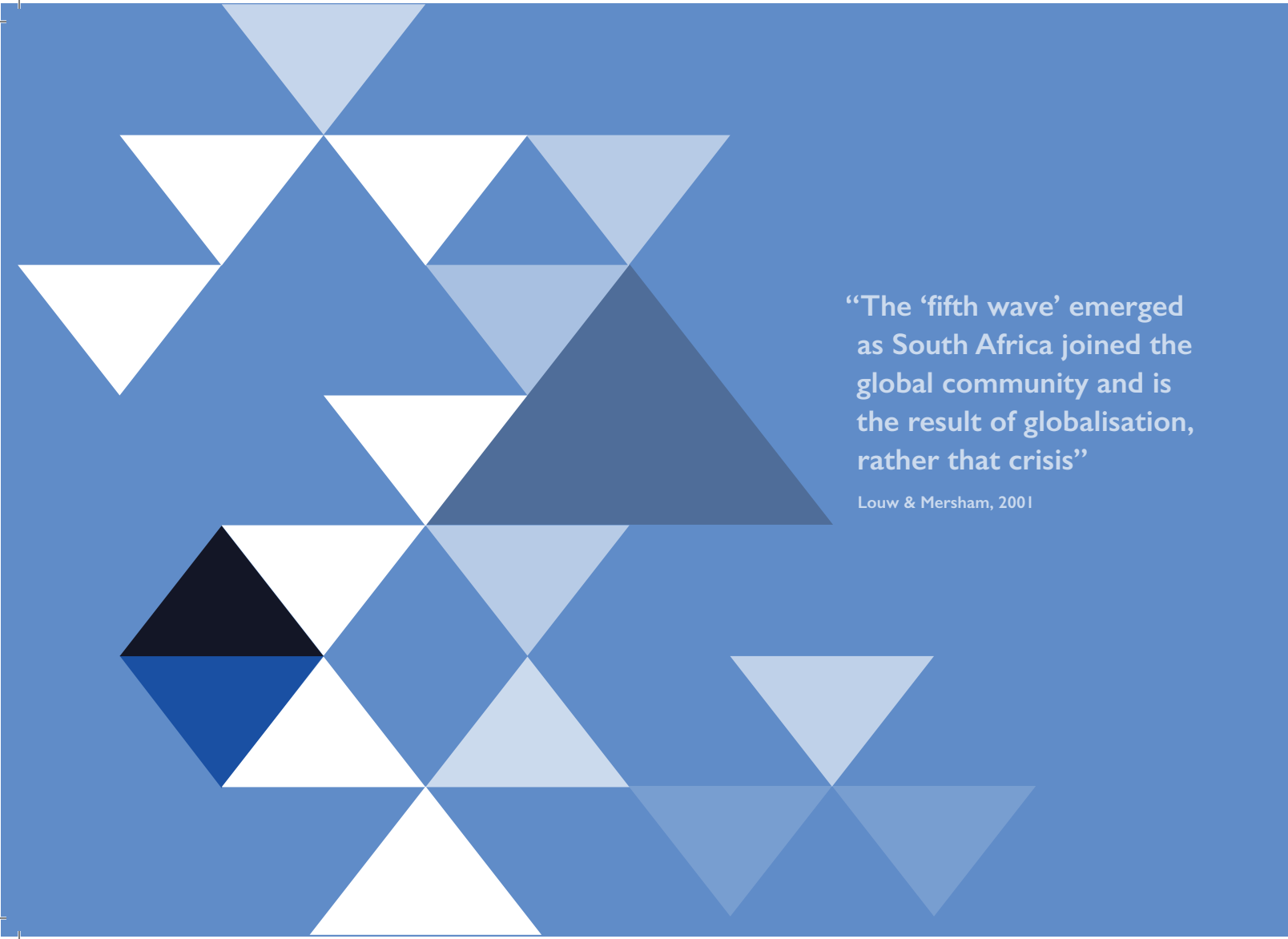
Among M&S enthusiasts there is a growing ambition to develop a new improved building technique which will be based on a traditional construction method but at the same time look into the future and meet the current standards and regulations.

As result of cooperation between EMESS (East Midland Earth Structure Society) and the University of Lincoln, a range of

projects and events has been organized to facilitate the process of developing this new building technique. During years 2014-2016, surveys and monitoring on existing M&S buildings were conducted. At the same a time range of events and preparatory workshops was organized with students of architecture.

In autumn 2016 at the campus of University Lincoln one of the most relevant so far research has started. Small experimental building – Hexagonium, with 12 different wall types was erected. This building will be tested and monitored during next three years. This will hopefully lead to conclusions relating to constructing a full scale model house of modern Lincolnshire cottage which will promote modern natural architecture but at the same time also engage in a dialog with local heritage. The presentation will discuss the research in the context of the educational role of live projects for architecture students. The presentation will discuss what could be the place for low-tech workshops in the high-tech world.

Post occupancy evaluation of buildings provides invaluable insights into the environmental performance and user's behaviour which can be used for two main purposes.



“The ‘fifth wave’ emerged as South Africa joined the global community and is the result of globalisation, rather than crisis”

Louw & Merham, 2001

Diasporic Reflections: The Mood Board as Interpretive Tool

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A South African diaspora has been developing since the 1950's, with successive waves of emigration, each larger than the previous. The 'fifth wave' emerged as South Africa joined the global community and is the result of globalisation, rather than crisis (Louw & Merham, 2001). The contemporary South African diaspora can further be considered as part of a larger African diaspora which is defined as "consisting of people of African origin living outside the continent irrespective of their citizenship and nationality and who are willing to contribute to the development of the continent," (Diaspora Division, sa).

Due to historical connections, a common political system, and a shared language the UK is an attractive destination for South Africans. In this context the British Museum is presenting the South Africa: the art of a nation exhibit from 27 October 2016 to 26 February 2017. People experiencing diaspora are marginalised by the visualisation of their national identities in museums while simultaneously trying to express their perceptions of loss, belonging, scattering, and identity in visual ways (Mizroef, 2000:3). In this study we, as members of the voluntary and contemporary South African diaspora, will investigate this notion by creating collages of our own experiences of being in diaspora.

Although mood boards have a long tradition as being used as an intuitive visual tool as part of the design process we feel that their use as a research method is not fully developed. The mood board may be considered as a rich text containing tacit statements that were meaningful to those who created them (Margolis & Rowe, 2011, 353). The aim of the study is to investigate visual research practice by exploring the use of mood boards as a form of reflection.

To commence the research we will assess the South Africa: the art of a nation exhibit as the visual expression of a national identity in diaspora. As a counterpoint we will delineate the use of mood boards and determine a formal protocol to compile collages as a form of reflective practice. This will allow us to compare two types of artefact (the mood board and the exhibit) to draw inferences about the interpretive power of mood boards, and to make recommendations for the development of mood boards as a visual research method. This study is significant because it may uncover ways to incorporate the experience of the everyday (as expressed in a plethora of images) into formal research.



Undesirable Material

The Thrown Away; Residential Research on Rubbish

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During the summer of last year I took part in a research project called 'The thrown away; towards a manifesto of dispossession'. This research project is interesting in a number of ways. First, I was asked to be part of this project, by the project Principal Investigators, as a result of a publication of mine that they had cited in their own work. It was an 'old' publication from 2009 but one that has been quite successful for me. Second, the project was funded by a small body, the Independent Social Research Foundation, and not one of the big research councils. Third, the project has started via a new form of research event, the Residential Research Group. This was a week long event that brought together the academic participants as well as a number of key 'stakeholders' as expert 'witnesses'. We were one of seven groups selected to pilot this form of collaborative, novel,

interdisciplinary research working on 'real life' issues for the ISRF. Fourth, the research itself was interesting, with the residential bringing together academics from different disciplines and from different countries. The major methodological innovation was inviting the various expert witnesses—Keep Britain Tidy, the Open University, Marine Conservation, The Guardian and blindspot.org—to present to us their particular response to the notion of the 'thrown away'. The academic team would then discuss with the expert witnesses the content of their positions. At the end of the week the team sought to begin to put together a manifesto on dispossession via a collaborative writing workshop. This was, hopefully, a test project which will lead to a more significant and more generously funded continuation of the research.

The Spatial Impact of the University of Lincoln on the City of Lincoln

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Lincoln is a historical cathedral city, in Lincolnshire, one of the UK's largest counties. The city is rich in history and architecture, which began in pre-Roman times. Lincoln is well known for its well-preserved Gothic cathedral and its historical castle and centre in the Bailgate and Steep hill area.

The University of Lincoln has its origins in 1861 and moved to its main campus in 2001. Opened by Queen Elizabeth II, the

University's main campus is on the Brayford pool and was the first new city centre campus to be built in the UK for several decades.

Urban spatial transformation in Lincoln began in the twentieth century in Lincoln city which the same time the University of Lincoln was established in the city. University growth is not just about campus development, also, is about driving development in towns and cities. Universities are often the heart of a town or city and Lincoln University is a great example of how the campus transforms the spatial environment of a city.

These transformations are reflected in the spatial integration and connectivity between the campus and city. The paper aims to identify key socio-spatial relations between the University of Lincoln and Lincoln city. Also, it shows that the spatial configuration of the city is influenced by the campus and vice versa. Space Syntax techniques are used as a basic method for investigation and analysis.



Sustainable Construction Practices and Cost Performance of Construction Projects by Nigerian Indigenous Contractors

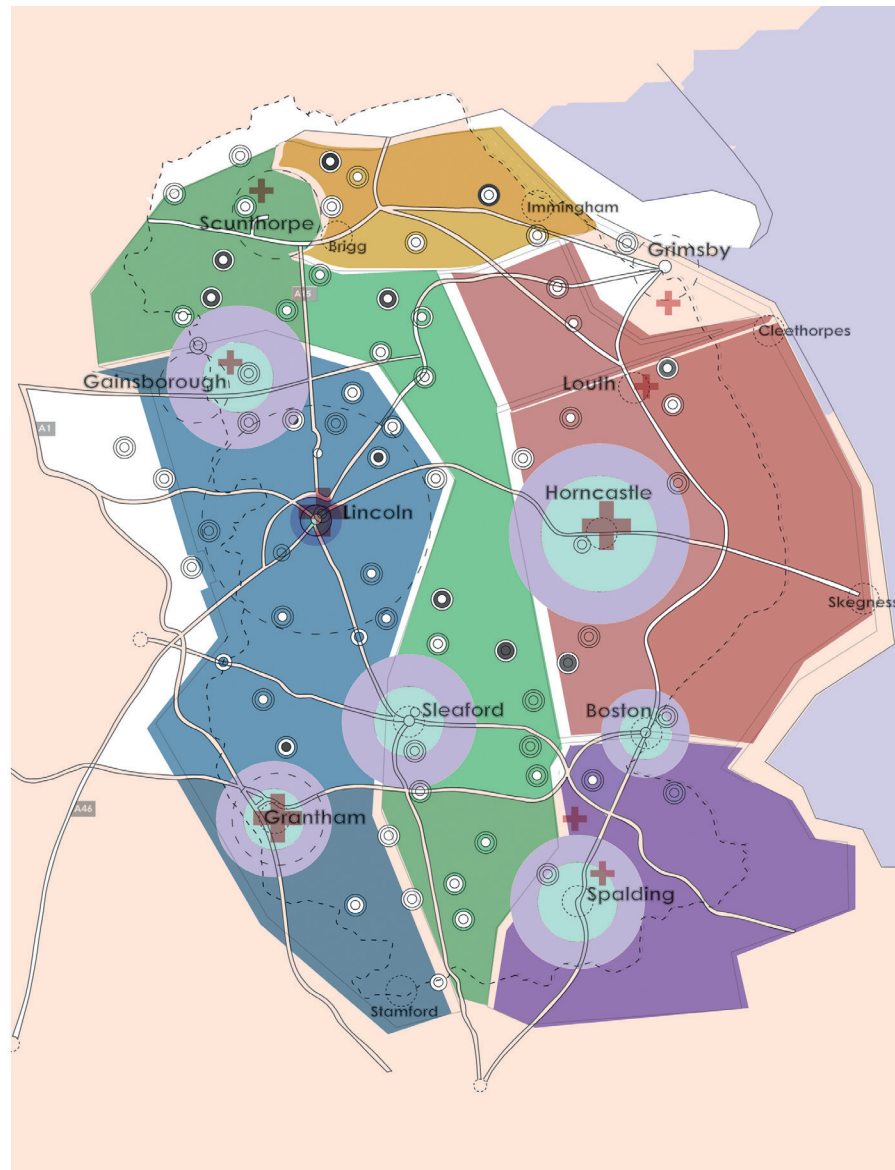
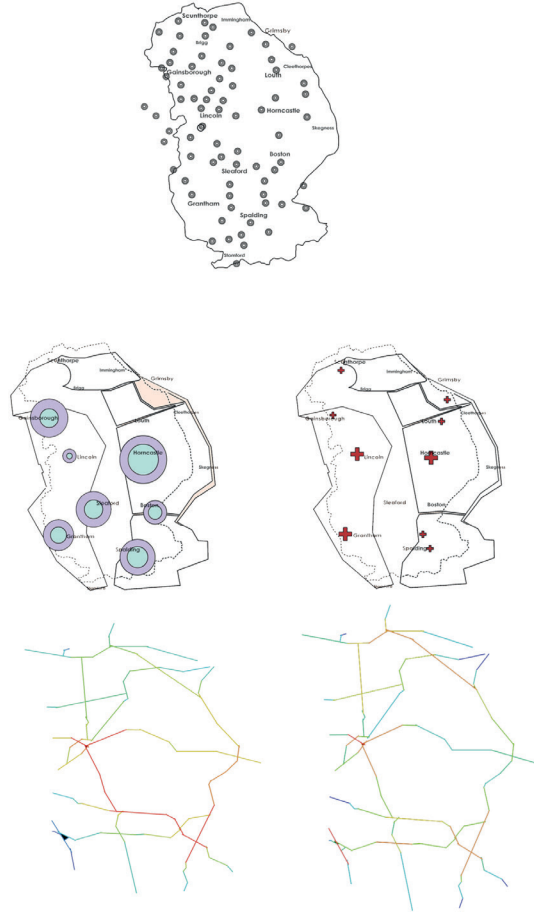
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Chukwuemeka Patrick Ogbur

Globally, sustainable development has become the template on which all the frontiers of development must be conceptualised and executed. However, the permeation of this concept in the construction industry of Sub-Sahara African countries, including Nigeria, remains doubtful. Given the generally agreed benefits of sustainable development, a key hindrance to its adoption in the Nigerian context could be the stakeholders' perception of its cost implications. This paper critically examines the relationship between the adoption of sustainable construction practices and the cost performance of construction projects executed by Nigerian indigenous construction firms (ICFs) in South-South Nigeria. It uses a constructionist perspective, and adopts qualitative and quantitative approaches. Data were collected using a self-administered structured questionnaire and the interview technique. The firms (n=155) were identified in a separate pilot study conducted for that purpose. Only 66 acceptably filled

questionnaires were returned. Interviews were conducted with the CEOs of three of the firms chosen purposively. The data gathered were analysed using ordinal regression analysis. The key findings were that the respondents perceive sustainable construction practices to influence the cost of performance of their projects, and that design stage, rather than construction stage sustainable construction practices, have a higher influence on the cost performance of their projects. It was concluded that the adoption of sustainable construction practices influences the cost performance of construction projects executed by the indigenous construction firms covered by the study. It was recommended that stakeholders should intensify the use of design stage sustainable construction practices in order to improve the cost performance of projects executed by ICFs.

Given the generally agreed benefits of sustainable development, a key hindrance to its adoption in the Nigerian context could be the stakeholders' perception of its cost implications.



Critique of Built Environment Practices of Housing with Care

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The lack of appropriate housing stock for older people to age in place is now a well-known problem. The current housing stock does not allow people to access support and services in a desired manner and have contributed to isolating them in institutions; away from the mainstream society; from family and friends; and from social networks.

The paper evaluates negative and positive contributions to ageing in place in two rural care homes in the UK and a dementia village in the Netherlands. The paper argues that exclusionary building practices have impacted on how residents interact with each other negatively contributing to bonding social capitals and also crucially with non-residents in the wider community which creates a bridging social capital. Further evaluation of the immediate public realm of these care homes suggest that wider participation is also neglected in the current designs.

There is a need for innovation of new prototypes not only to mitigate problems but also to promote access to immediate but non-urgent care on demand. Strategies to maintain formal carers, volunteers and informal carers is important as rural communities receive a higher percentage of informal care supported by high level of social capital. New solutions need to enable efficient delivery in a sparsely distributed population across the vast geographical rural areas such as in Lincolnshire. Integrated care solutions could provide for progressive levels of care for example, home based care and extra care as one network for efficient delivery. Pockets of relative advantage, deprivation and differences need to be taken into account to provide a range of tenures for differing income levels in an era of shrinking budgets.

Pathways for new housing solutions that address priorities for rural ageing and aspirations of communities need to be embedded in mainstream housing typologies than to just re-house older people into accommodation that creates undesirable 'ghettos'.



INNOVATION DISTINGUISHES BETWEEN A LEADER AND A FOLLOWER.

Steve Jobs

Fallen Leaders

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Is the UK's position as an international creative leader under threat from the emerging BRIC and MICE economies of the world and from within?

It's only natural for the BRIC and MICE economies continue their success in their manufacturing industries by developing creative services too. This is actually already happening with some production parts of the design process being outsourced offshore at a much reduced cost. So the threat to industry and, indirectly to higher education is already present.

Our creative education is already being eroded in schools with the reduction of art based subjects being delivered, a second threat to the UK's position from within. I began to study this issue through my previous industry involvement in both the recruitment and development of graduates at the various creative agencies I have worked at. Looking at how our creative thinking changes at different stages in the education process, the causes of this, and how these changes can be harnessed to affect positive change and development in this process. Of course this needs to be grounded with a real life alignment with industry and its wider requirements.

This is a real threat, which I feel needs to be addressed at a fundamental level. This is a hugely important as creative industry is 2nd in terms of revenue for the UK. So my question is how do we change and react to retain our status as a leader in the creative fields?



A Data-Driven Business in Architecture, an Approach for Valuable Data Implementation in Design Business

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Big Data is a common trend, a buzz word and a broad term concerning large amounts of data that is generated, collected and analysed to provide valuable analytics to optimise and improve the business. Many industries have experimented and harnessed the benefits of using Big Data technologies in their businesses, and hence, new business channels and techniques have emerged, Machine Learning and Automation are being applied. In 2011, a report which was published by McKinsey Global Institute indicated that the construction sector is positioned as the least beneficiary in utilising Big Data. It is clear that the AEC (Architectural, Engineering and Construction) industry is falling behind in keeping up with the trend of implementing Big Data in decision making and knowledge discovery processes.

The proposed paper aims to achieve two objectives. The first is to identify what Big Data signifies for architectural businesses in order to capture its potentials. The second is to define the main components of data-driven business models that exist in other industries and identify which of them are transferable and applicable in the architectural practice context. These objectives will be achieved through a qualitative comparative analysis of 12 cases by adopting the coding technique following the Grounded Theory methodology. The analysis also aims to capture the difference between data in business, data in design and data as a business in architecture. Moreover, the applicable components of the data-driven business models will be indicated with recommendations for implementation in architectural business context. This paper identifies Big Data as a new frontier for architecture business, and an added-value technology to the industry at large and the built environment. The paper specifically aims to contribute to the current Big Data discussion in AEC (Architecture, Engineering and Construction) by synthesising the technological and business potential of Big Data and the Internet of Things in order to identify their potential to expand the definition of what we deem as “value” and extended “values” in architecture.

Dancing with the Philosophers: William Hogarth's Analysis of Beauty and Dance as Comic Philosophy

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This paper will contextualise the role given to dance in the imagery and text of William Hogarth's treatise on beauty, his *Analysis of Beauty* (1753). The book has fascinated many scholars for its quirky hybridity and combative incursion by a popular graphic artist into the field of the philosophy of taste, a field dominated at that time by aristocratic gentlemen and intellectuals. The radicalism of Hogarth's empiricism, his urging of readers to see with their own eyes and think for themselves, has rightly been celebrated. My contribution is to explore the resonances of dance as a topic within contemporary comedy and within some classic philosophical texts to throw further light on Hogarth's viewpoint. I show that dance had traditionally been set in a comically agonistic relationship to philosophy. It was not that the one activity was exclusively trivial and feminine, while the other was rational and masculine. The worldly wisdom of the ideal philosopher was constructed from these apparent

binary opposites to create a pragmatic stance: a rounded and self-deprecating view of human nature. This pragmatism understood the necessity of social and sexual appetites and the demands of the polite world, both symbolised by dance, and used dance in comedies and satires to present an effective, because worldly and tolerant, understanding of human nature. I argue that Hogarth, true to his identity as a satirist, 'trumps' the heavy (and for Hogarth misplaced) emphases on rationality and morality in his predecessors' aesthetic treatises with the help of the dance-as-comic philosophy pragmatic stance. This pragmatism, with its mental flexibility and worldliness, is appropriated for an ideal of masculinity, and I show that Hogarth's text, while acknowledging women's experiences of beauty in gallant terms, for example in dress and dance, offers men a more flatteringly complex and detached understanding of beauty if they can read between the lines.

The Dynamic Approach and Contribution of Thessaloniki's, Greece, Creative Groups as a Vector for Cultural Regeneration

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Cultural and creative industries are an unknown notion for the most of the people who live in Thessaloniki. Besides, at the same time, there is a dynamic creative force from independent groups of people who works on creative sector and tries hard to boost city's creativity. Unfortunately, they are striving to survive, as there is a lack of a coordinated effort and common vision. Creativity is a catalyst for urban development as it offers opportunities to local community in order to develop new economic resources for their city. Creative hubs make the city more livable and attractive for tourists and highly skilled workers. This contributes to strengthen locals' identity and find fulfillment through it. Thessaloniki, is the second largest city of Greece. Due to EU debt crisis the city is struggling to keep afloat as massive foreclosures of businesses contributing to the large amount of unemployment. Simultaneously, Thessaloniki is an important trade and transportation center connected with Balkan countries. In 1997 was nominated as the Cultural Capital of Europe. Its historic center represents a supreme model of historic stratification: the Roman remains, the early Christian basilicas, the Late-Byzantine churches, synagogues and the covered bazaars and the Turkish baths - maintain the city's historical identity and remind the local population of the culturally rich past. This paper considers the socio-economic and cultural background of Thessaloniki and aims to broadly understand the interrelationship between local community, creative community and

the social infrastructure through the lens of the existing creative groups. It presents the results of a small research, which focus on understanding the challenges and opportunities faced by people who work in the creative industries during the economic crisis. This paper will propose alternative ways of reinforcing the local economy and create new visions of cultural development.



97 Plus Ideas About Creativity

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As a relatively new and part-time member of staff, my intention is to give an overview of my recent research. From 2000, I was a Research Fellow at the Cultural Policy and Planning Research Unit at Nottingham Trent University (NTU). This entailed carrying out contract-based cultural policy research as well as 'anthropological' research providing a 'thick description' of independent creative 'tribes', something relatively opaque to cultural policy discourses at the time. This led in 2003 to the Creative Collaborations project providing practical responses to the expressed professional development needs of independent creatives (often recently graduated students), and a kind of advocacy role seeking to 'translate' their voice to the rest of the city (City Councils, cultural agencies and civic cultural governance partners).

This 'translation' role became the crux of my research. It was apparent that there are many concepts and debates within philosophy, the social sciences and business which have potential for improving the practical and business capacities of many creative businesses. This led to the emergence of various books – Fish, Horses and Other Animals: Professional and Business Development for Creative Business; Soul Food, and Music: Research and Innovation for research has continued with three more books – Understanding Creative Business; and New Spectacles for Juliette; Values and Ethics for Creative Business. Since the end of Creative Collaborations, this



Creative Business: 97 Ideas About Creativity; and (about to be published) Where is Creativity?; A Multi-disciplinary Approach.

As well as academically informed research, I have maintained a wider civic role working with the Creative Quarter agency in Nottingham, the official City Co-ordinator role for the Pecha Kucha Nottingham and a recent involvement in the Nottingham facet of the What Next – Gulbekian Foundation national research (led by Kings College) entitled The Civic Role of Arts Organizations. The themes which bring together all these facets are continuing to 'translate' the space between conceptual debates and concrete creative practice; forging links between independent creatives and the wider city; and contributions to broader civic cultural dialogues.



Post Occupancy Satisfaction in Sustainable Construction

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Post occupancy evaluation of buildings provides invaluable insights into the environmental performance and user's behaviour which can be used for two main purposes. Firstly, the information obtained can be used for fine tuning the building's operation resulting in energy savings and enhanced user comfort and wellbeing. Secondly, it can be used as a learning loop to feed-forward lessons learnt to better inform the decision-making process at the design stage.

There is extensive evidence to suggest that many new buildings do not meet the targets set at the design stage. The building industry can benefit from POE in understanding the reasons behind this

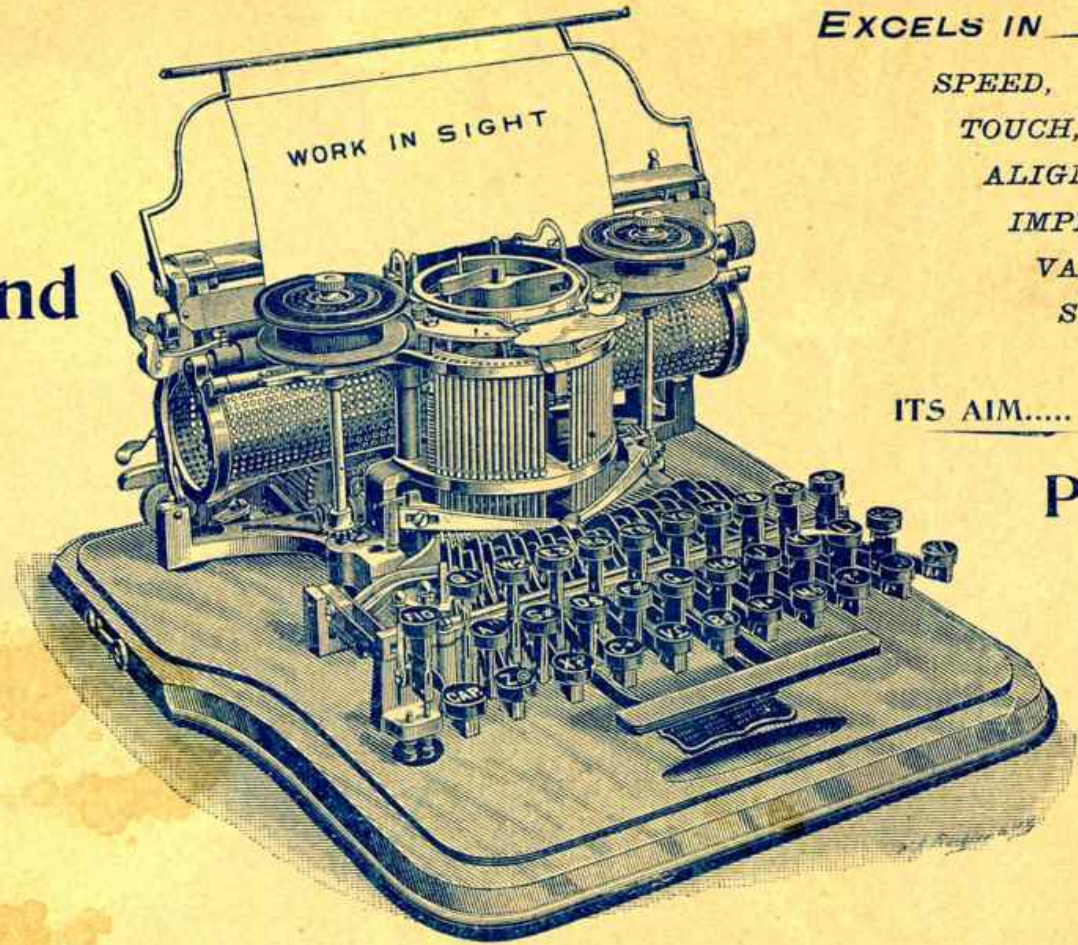
Post occupancy evaluation of buildings provides invaluable insights into the environmental performance and user's behaviour which can be used for two main purposes.

performance gap. In the majority of buildings completed, the process of POE will not however be initiated. One of the main obstacles to carry out POE is the cost associated with POE.

In addition to energy performance gap, there are also gaps in respect of other performance indicators, such as comfort and indoor air quality, between design predictions and what is actually achieved in buildings once occupied. In many cases these are not tested formally or using published or consistent methods.

This presentation outlines some of the experience of an ongoing research applying post occupancy evaluation to the award-winning Hill Holt Wood Sustainable community building. Some of the results of surveys of people's response to the environment using statistical analysis based on adaptive comfort method will be presented. During the survey building users were asked to register their comfort sensation based on the ASHRAE seven-point psychophysical scale (-3 to 3). Correspondents were also asked to record their votes for different variable for different parts of the buildings and for different seasons.

The New Hammond No. 2



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IMPRESSION,
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ITS AIM.....

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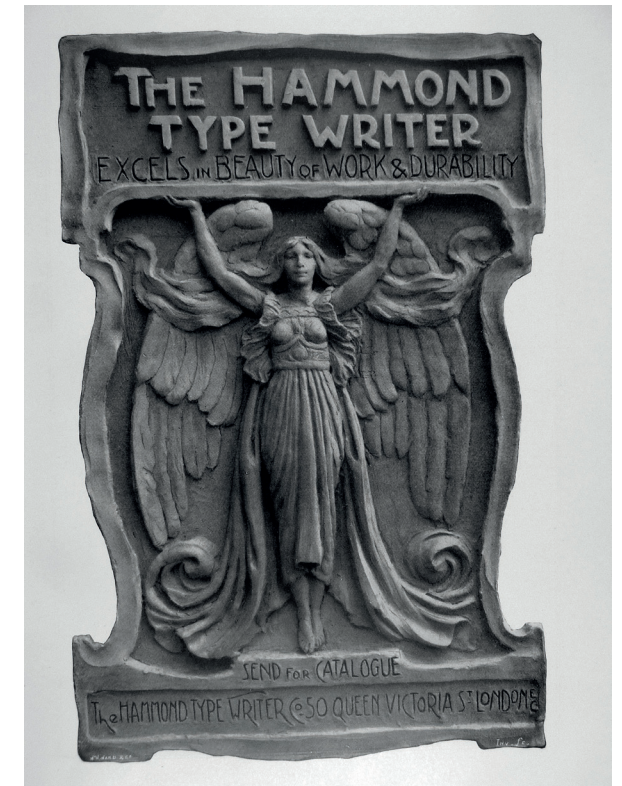
Of Progress and Loss

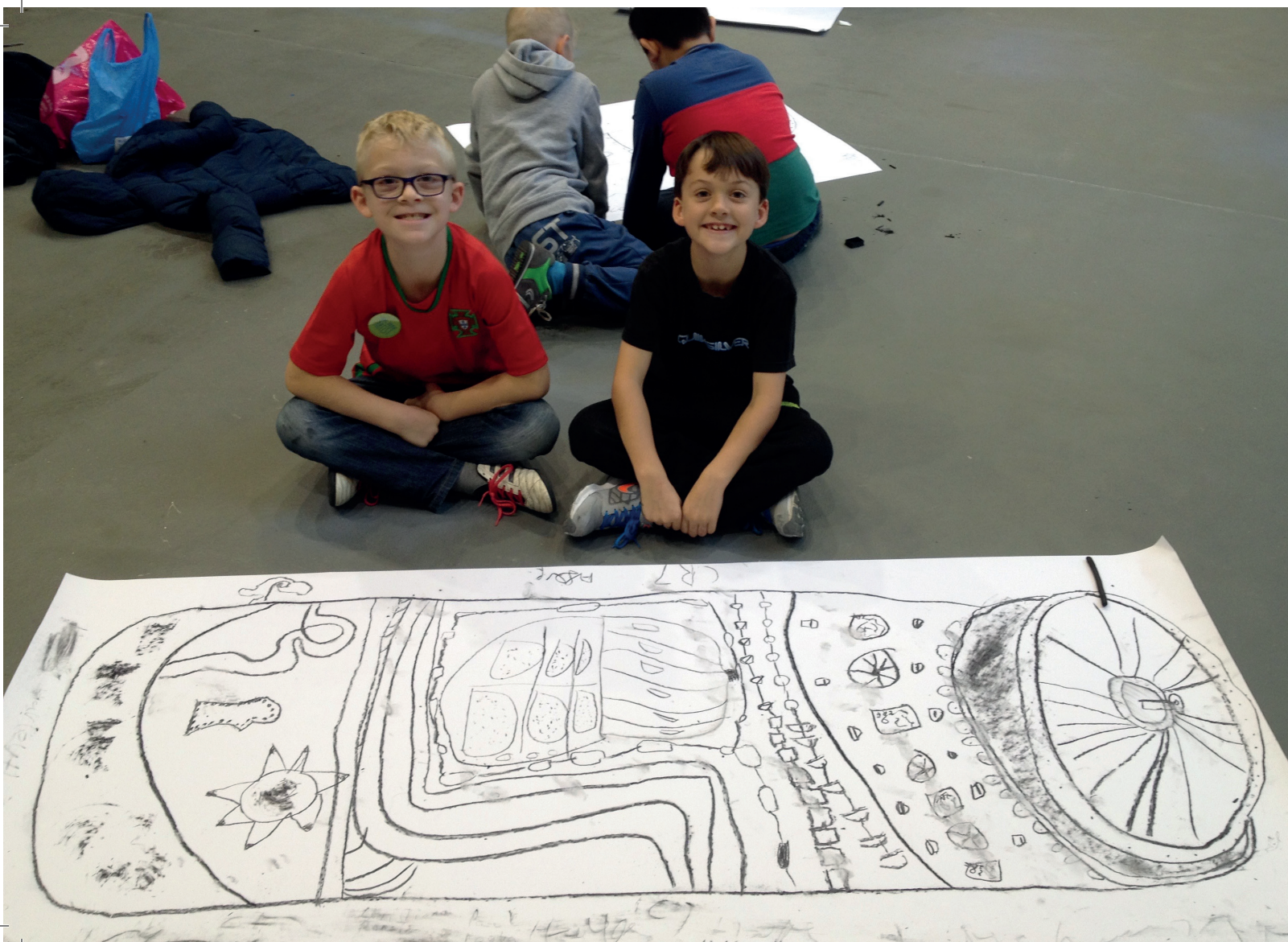
Barrie Tullett

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The typewriter is now an obsolete antique. If we consider it at all, we will most likely think of it as a heavy mechanical object that is limited to the printed reproduction of one font (a monospaced sans-serif) in either a faded black or red depending on the age of its nylon ribbon. But 100 years ago, we would have expected, and been rewarded with, far, far more. A number of manufacturers produced innovative machines with the ability to access a number of typefaces, in a number of colours, either from the much better quality silk ribbons, or from felt inkpads. Type baskets, plates and wheels allowed users of the Imperial A, the Blickensderfer and the Hammond to quickly switch between a variety of fonts in a variety of styles and languages. The Hammond Typewriter Catalogue of 1898 lists three sizes of serifs, sans serifs, scripts, italics, law italics and decorative caps as standard, as well as the opportunity to have up to two different styles of type or up to five languages on the machine at once. The paper will show the range, opportunity – and delights, afforded to the typographer of the period as well as those available to 20th Century users, including the Adler Double Space emphasis and the Royal 'cartoon' – a Comic Sans for the typist...





Making and Shaping; Socially Responsible Practice; Assembly; Objects; Process and Product; Materials; Social Meaning of Things; Enquiry by Production; Visual Practice; Constructivism; Aesthetics and Sustainability...

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Applicants from GCE Graphic Product are disadvantaged at interview because of the curriculum they follow and portfolio presented at interview. We had concerns that these students were not presenting appropriate portfolios of work, and that we were rejecting good students. The initial intention was to aid our understanding of the work these applicants presented at

interview and to amend our interview methodologies in the light of this knowledge. Our strategy has been to open up a dialogue between exam boards, regional schools and ourselves. We have a good relationship with the chief subject moderator for Pearson Education, working contacts with Art and CDT Staff from six regional schools, running workshops with four of them. Data was collected through pre and post workshop questionnaires. Several areas of interest have arisen.

1. How does the hierarchy within the schools, and pupil's social demographics influence subject choice and/or support students wishing to study creative subjects at HE?
2. How could we facilitate In Service Training in the Creative Subjects for teachers and use this as a tool to enhance recruitment for our institution?
3. What strategies for raising pupil aspiration to progress to HE can our School develop, to target regions that have a low uptake of higher education?

When the efficacy of the methodologies for developing coursework and presenting work at assessment and interview has been measured through further schools workshops we will approach national exam boards to seek funding for a broader study and to discuss the possibility of incorporating the results of our findings into subject guidance for teachers.

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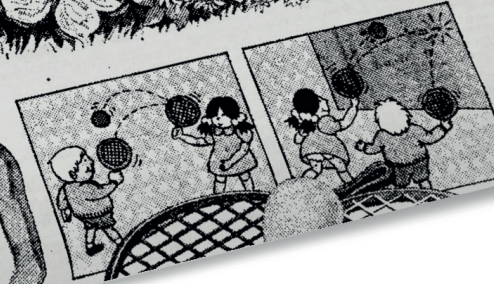
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Learning to say “Phew” instead of “Brrr”: Social Change and the Summer of 1976

Dr Ian Waites
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The summer of 1976 is remembered in Britain for its unprecedented heatwave and prolonged drought, when Heathrow recorded sixteen consecutive days with temperatures over 86°F from 23 June to 8 July, and Cheltenham experienced an all-time record high of 96.6°F on 3 July. As a bit of sideline to my work on postwar council estates, I have been collecting reminiscences and examining contemporary newspaper reports of that summer ('It's flaming June as Britain gets that Riviera touch') to see how the constant heat, sunshine and balmy nights affected our everyday attitudes, behaviour and lifestyle. This paper will present some of the findings of my research, tracing the social transformations that occurred as a direct consequence of the heatwave both within the context of the late 1970s, and from our perspective today via a number of surveys conducted in the last ten years which variously found that the summer of 1976 was when we were last happiest as a society, when it was the best time to be a child, and when the gap between the rich and poor was at its narrowest.



All in the frame...

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The way in which a research project is framed presents choices - real choices - which can define and elevate research, but also constrain and hinder it. Through the examination of a series of examples from my own research and teaching practice, this presentation seeks to demonstrate the potential impact of framing in three specific contexts; framing as an aid to the researcher; framing as an aid to contributors to research, and framing as an aid to the consumers of research.

The most obvious function of framing is as an assistant to the researcher. Understanding the range of possible frames available, and how they could be employed, can be empowering. Upon adopting a frame, it then holds the potential to serve as a streamlining tool, focussing lines of inquiry, illuminating relevant literature and methodological considerations, whilst also aiding the process of rationalisation.

For contributors to research, framing can help to ensure expectations are clarified and shared at the outset, and form the foundations upon which productive relationships can be developed. Framing also offers the potential to share with contributors an alternative means of viewing and thinking about familiar situations. All of the above have materialised during the course of my own doctoral research, which has been defined by collaboration, at various levels.

Consumers of research are assisted by the clarity that framing brings, and the potential for one research output to be presented in numerous formats to respond to different needs. My own experience of writing my doctoral thesis, for academic consumption, whilst in parallel devising a means to disseminate the findings for the consumption and application by built environment practitioners provides a case in point. This presentation ultimately seeks to demonstrate that the way in which a project is framed can be as important as the topic itself.

Everything that is Solid Melts into Air

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In a world becoming more and more digitalized and therefore immaterial, little attention is paid to the fact that living in the information age does not just require new spatial practices to be developed to accommodate the merging of digital and physical space, but that these same practices be “materialized” (i.e. turned visible) in order for architecture to work as the medium through which spatial interactions – of any level and type - can be accomplished. Therefore, the very question of what the role of architecture might be in a world where the latter’s monopoly in shaping social processes is increasingly challenged by the media and the stripping of physical substance that the latter operate. By interpolating Turing machines (hypothetical devices faking artificial intelligence) and entropy theory, as illustrated and narrativized by Thomas Pynchon’s “Entropy”, the paper theorizes a brand new generation of media buildings where the ability of the latter to respond to the users’ needs in real time transposes and explodes

a mere issue in environmental comfort into the instincts for life and death, progress into entropy, chaos into order, as well as one’s ‘mental needs’ into unawareness and self-oblivion. Hence the very question of whether the immediate satisfaction of needs provided by technology truly enhances and expands the users’ ability to permeate the physical world or rather regresses him/her to a state of mental confusion and social conflict. By addressing the dematerialization of the body into the unsubstantial matter of physical needs as the ultimate dream of omnipotence set and drove by the Enlightenment project the paper suggests that narrative ordering of social consciousness can be expressed through the materialization of social interactions leading to a remapping of built environments, that is driven by machines interpolating our desires yet having no understanding of them, all interpretation is therefore left to the user the ‘narrative participant’ to decode the physical fluctuations of these new buildings.’



Perceived Comfort and Adaptive Process of Passivhaus ‘Participants’

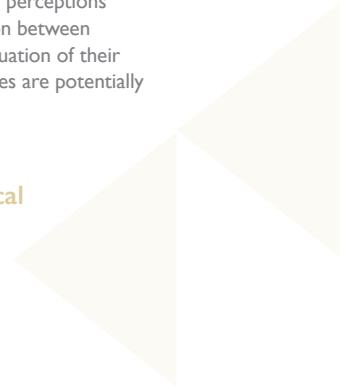
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Passivhaus methodology leads to buildings with very high thermal efficiency and high levels of airtightness. The focus of research in Passivhaus is energy performance, however, the experience of occupying a Passivhaus is often overlooked. Meanwhile, where indoor comfort is concerned, the adaptive comfort model advocates individual control, natural ventilation and passive design, suggesting that occupants of naturally ventilated buildings with sufficient adaptive controls have a wider range of comfort. Passivhaus shares features of a naturally ventilated building (or ‘free running’ building) and a mechanically controlled building. It is unclear if Passivhaus occupants experience behavioural, and psychological adaptive processes as they would in a naturally ventilated building, and if the adaptive processes contribute to their comfort.

This research argues that as a new building typology, Passivhaus embraces new ideas of comfort and accommodates occupants with different attitudes and expectations. Therefore, the social grounding of such new typology needs to be reconsidered. The study takes into account social factors of comfort among Passivhaus ‘participants’; draws comparison between their expectations and evaluations of the ‘perceived comfort’; and investigates the behavioural and psychological adaptive processes that contribute to this ‘perceived

comfort’. A total of ten residential Passivhaus projects built in the past five years in the UK are studied. The study uses a mixed methodological approach with questionnaire survey and interview methods. It investigates the behavioral and psychological adaptive processes taking place and how these are linked to perceptions of comfort. The findings suggest a strong correlation between social aspects of comfort and the participants’ evaluation of their Passivhaus experience, where the adaptive processes are potentially reinforced (or reduced) by this association.

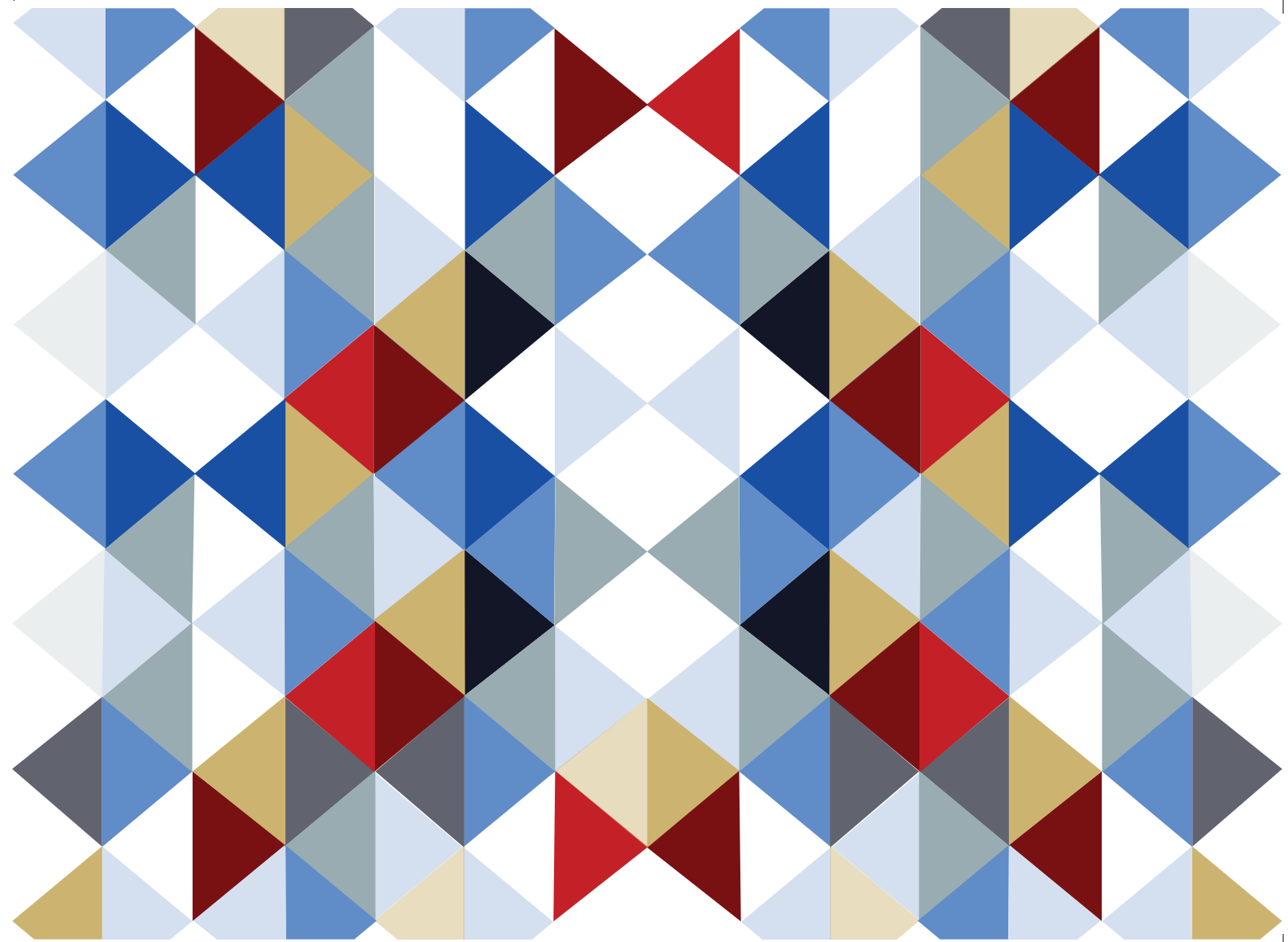
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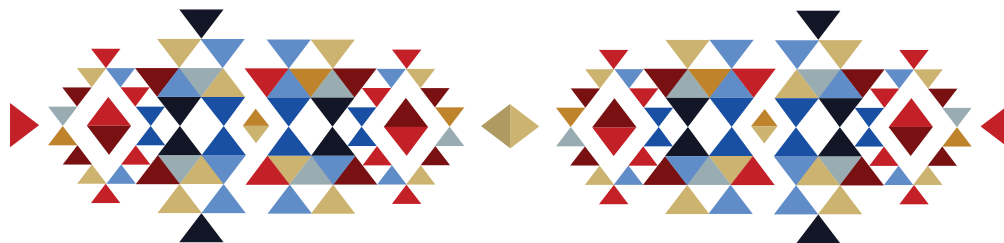


Ngiyabonga : Thank you

This year's Indaba was planned by a dedicated team that, for the last few months, has worked hard to produce another successful moment in the School of Architecture and Design.

A very special ngiyabonga (word of thanks in isiZulu) to the following for their energy and inspiration: Susan Simpson, Dr Anna Catalani, Dr Amira Elnokaly, Professor Behzad Sodagar, Richard Black, David Pettitt, Stephanie Phillips, Professor Glen Mills and all the students who assisted. Thanks also to all the presenters and chairpersons.





ISBN 978-1-86050-252-1



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